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General

FANGOR
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Participating Institutions

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University Art Museum, Berkeley, California

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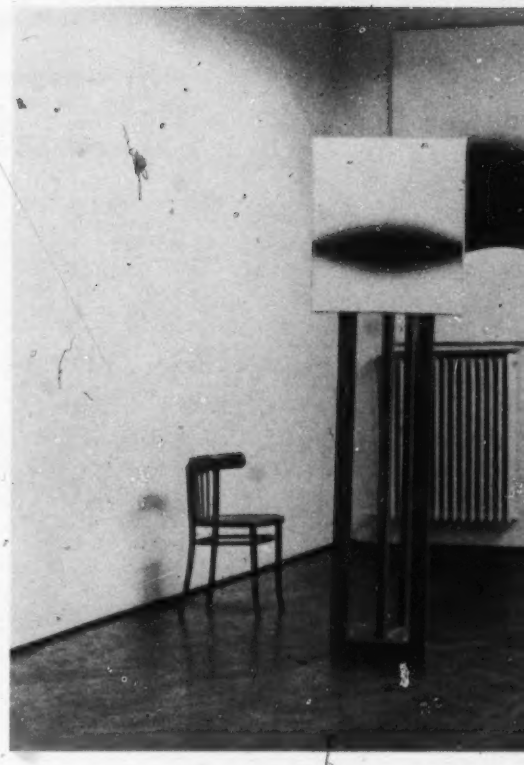
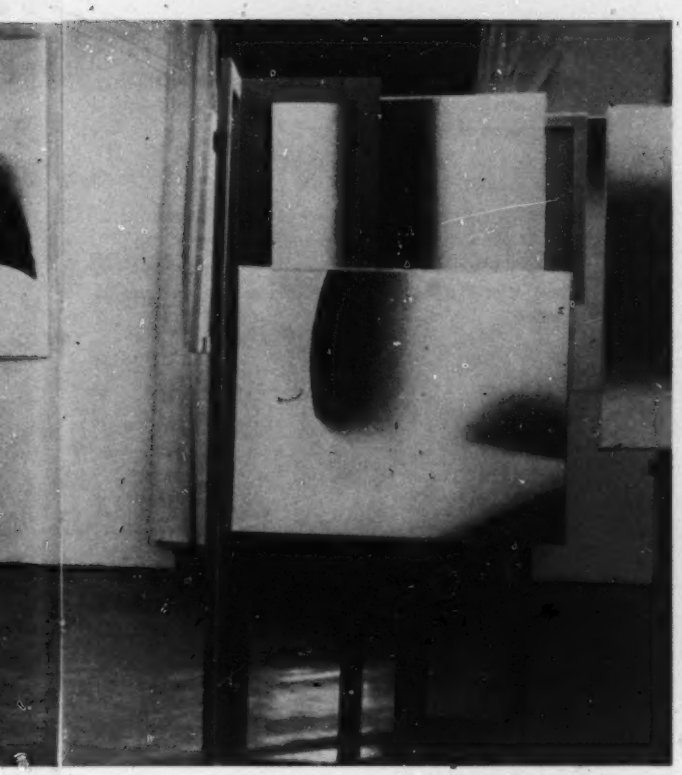


"PAINTING IN SPACE" environmental exhibition, Warsaw, 1958

Preface



The prime reactions to Wojciech Fangor's work are visual pleasure emanating from a vital painted surface, and curiosity about the technical means through which the artist proposes his intriguing relationship between color and space. For those content to remain within the sensuous, visual limits, the show may be self-explanatory. For others who seek to articulate the issues posed by Fangor's art, the catalogue introduction by Margit Rowell may provide answers as well as further areas of inquiry. In arranging this exhibition and in sharing it with other American museums, The Solomon R. Guggenheim Museum is expressing its interest for a mature artist who has remained outside the current mainstream, and for work that, in a museum context, has been seen only fragmentarily.

Our thanks are due to the lenders whose names are separately listed and to the Galerie Chalette for providing generous assistance throughout this exhibition project. The contributions made by Margit Rowell, the Guggenheim Museum's Assistant Curator, who, in concert with the artist, selected the works, mounted the show, and prepared this catalogue, are also gratefully acknowledged.

Thomas M. Messer, Director
The Solomon R. Guggenheim Museum

1922 Born in Warsaw on November 15th.

1933 Lived for several months in France where he started to work with oil paint.

1936–38 Traveled in Western Europe. Visited museums in Paris, Vienna, Venice, Florence, Rome, Naples and Istanbul. Saw first Picasso painting in Spanish pavilion at the 1937 World's Fair, Paris, but does not consider that it made a lasting impression.

1939–45 Lived in the country near Warsaw. Since all the art schools and academies were closed during the war, he studied painting with Professor F. Kowarski, a painter of romantic realism who lived near his family's home.

1946 Presented his works at the Academy of Fine Arts, Warsaw, and, after passing art history examinations, received a Master's Degree in painting. By the fall of 1946, Fangor was painting landscapes, still lifes and human figures in a post-Cubist style and with a Fauvist palette.

1949 First one-man exhibition at the Teatr Zydowski Gallery, Warsaw.

1951–53 Reign of Social Realism in the arts in Poland. Difficult to obtain any exposure to Western art. Fangor tried to adapt to Social Realism. Official success. Received several prizes but the style did not satisfy him.

1953 Turned to poster and exhibition design. Between 1953 and 1961, Fangor designed over 100 posters, and worked with architects on the design of a sport center, pavilions for the trade and world's fairs in Poland and elsewhere as well as several murals and over 400 square meters of mosaics for the Warsaw Railroad Station.

1954 Started to teach in the Department of Graphics at the Warsaw Academy of Fine Arts (until 1961). Met, collaborated with, and became close friends with the architects Zamecznik, Soltan and Hansen. Frequent discussions of visual problems.

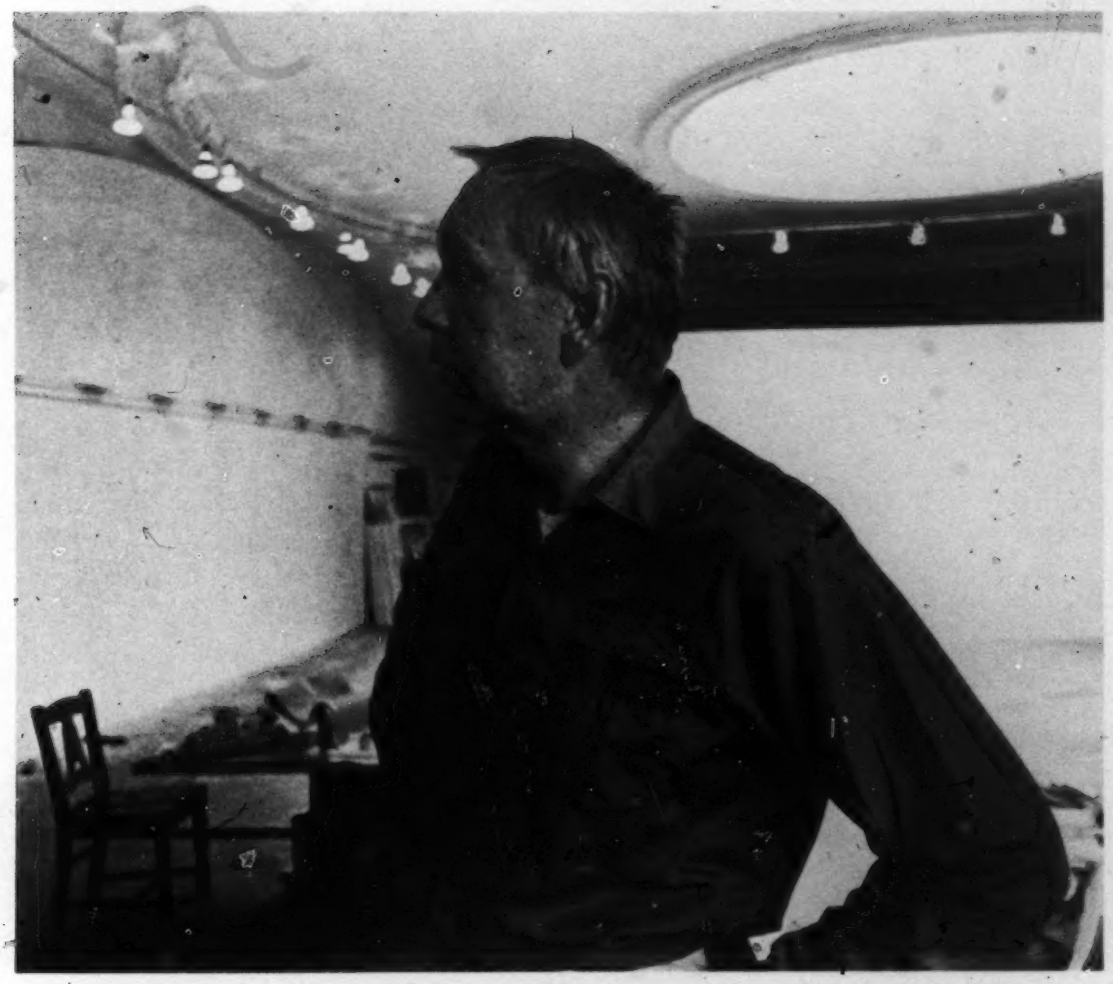
1956 Liberalization of cultural policy and travel restrictions in Poland. Fangor's first paintings introducing spatial illusion through the use of blurred silhouettes, illusions of folded surfaces. Bands and geometric shapes.

1958 Development of his theory of reversed perspective ("P.I.S." or "Positive Illusory Space"). Exhibition "Painting in Space" in Warsaw. The artist hung his abstract paintings as free-standing elements of an environment. Bad reviews. Accusations of making fun of the public.

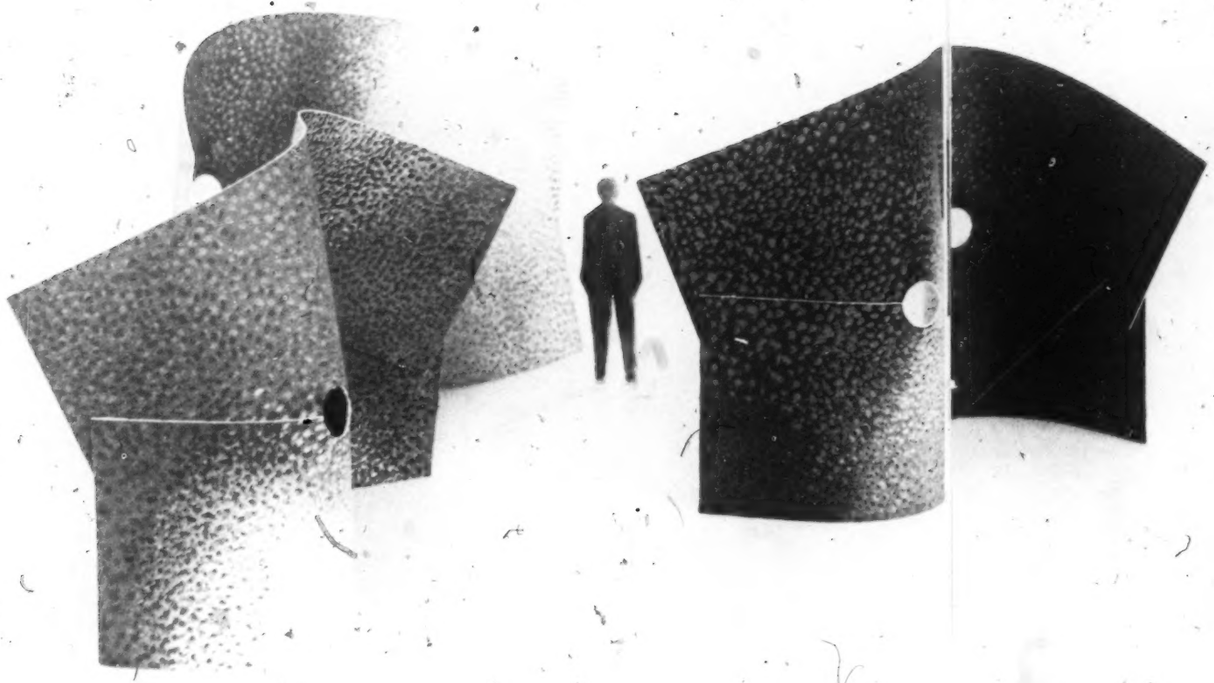
1959 Participated in "Polish Painting Now" at the Stedelijk Museum, Amsterdam. Organized one room as an Environment, in collaboration with Stan Zamecznik.

1961 First showing of paintings in America at the Grès Gallery, Washington, D.C. Participated in "15 Polish Painters" at the Museum of Modern Art, New York. Left Warsaw for Vienna in August. Leave of absence from Warsaw Academy of Fine Arts.

1962 Resigned from Warsaw Academy of Fine Arts. March-August, first visit to the United States at the invitation of the Institute of Contemporary Arts in Washington, D.C., to visit American art schools and universities. First exposure to American painting. Impressed and encouraged by the adaptation of graphic and design techniques to painting, visible in flat color, simplicity, use of tape. Met Noland and saw his "targets" for the first time (Fangor's first circular forms date from 1958). Saw works by Newman, Pollock, De Kooning, Kline, Morris Louis,



Small scale model for environment exhibited at Amerika Haus, Berlin, 1965



Rothko, Met Clement Greenberg. One man exhibition of paintings executed in Vienna at the I.C.A. in Washington, D.C. Moved subsequently to Paris.

1958 Resided in Paris where he had the opportunity to see many large retrospectives of contemporary artists, remembers particularly Vasarely, Nicolas Schöffer. Became acquainted with the Paris-based "Groupe de Recherche d'Art Visuel", interested by Le Parc, Cruz-Diez, Soto. Felt affinities to their preoccupations. Traveled to Morocco for the "Rencontre Internationale" convention for artists and critics.

1954 One-man exhibition at the Galerie Lambert, Paris, and at the Museum Schloss Morsbroich, Leverkusen. Awarded Ford Foundation Grant to live and work in West Berlin for one year. Selected for the Guggenheim International Award Exhibition, New York. First contract with a commercial gallery (Galerie Springer, Berlin).

1965 Moved to London where he taught for six months at the Bath Academy of Art in Corsham, Wiltshire. Exhibited one painting in "The Responsive Eye", The Museum of Modern Art, New York. Invited to the annual International Artists' Seminar at the Madison campus of Fairleigh-Dickinson University, New Jersey.

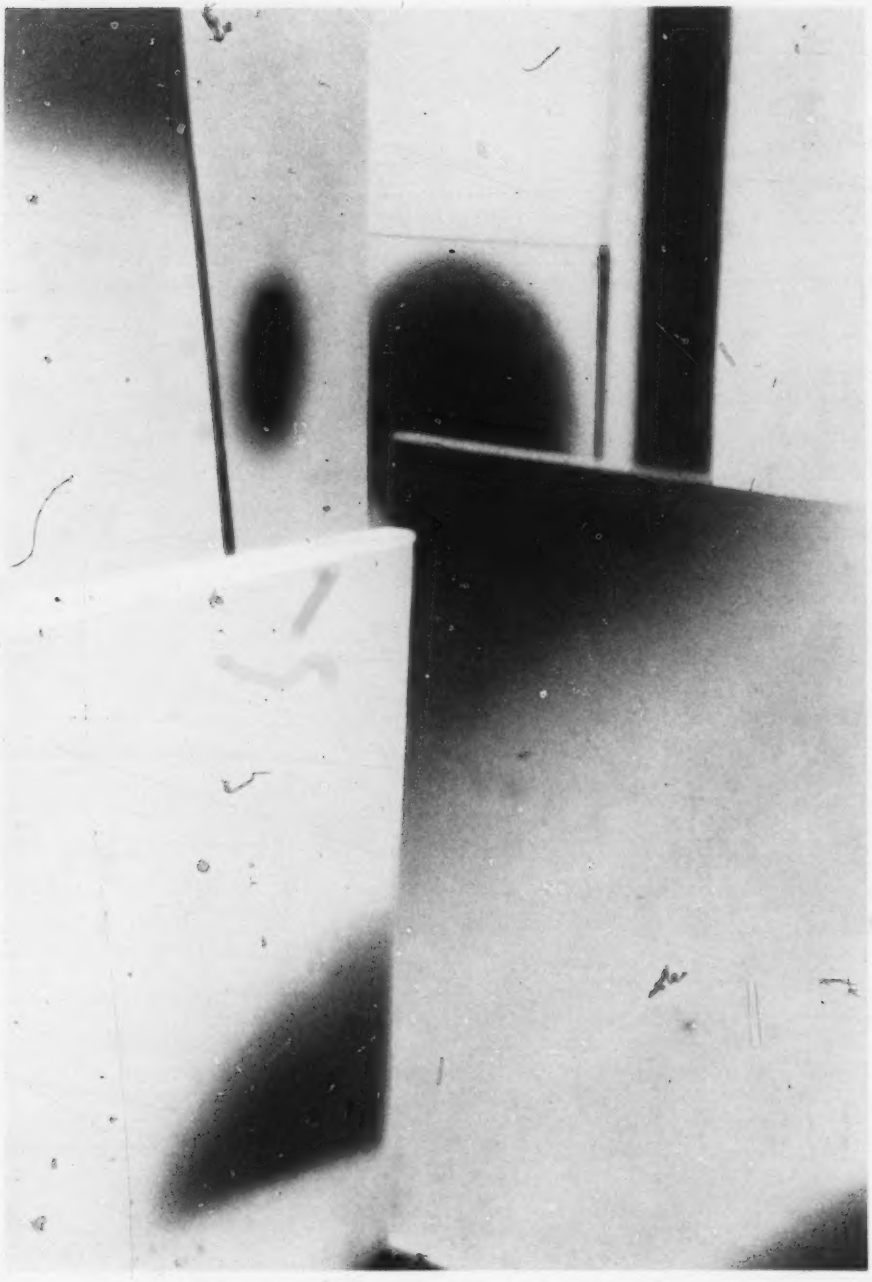
1966 One-man exhibition at the Grabowski Gallery, London. In June, Fangor immigrated to the United States. Began to teach painting at Fairleigh-Dickinson University. Exhibitions in Germany.

1967 First one-man exhibition in New York at the Galerie Chalette.

1969 One-man exhibition, Galerie Chalette.

1970 One-man exhibition, Galerie Chalette. Created sets for the Martha Graham ballet based on "Chronique" by St. John Perse, music by David Walker.

"PAINTING IN SPACE" environmental exhibition, Warsaw, 1958



I Wojciech Fangor's painting was first introduced to New York audiences in the exhibition "15 Polish Painters" in 1961 at The Museum of Modern Art. The artist was living in Warsaw at the time. His work received broader exposure in the 1965 exhibition of Optical Art, "The Responsive Eye", originating at The Museum of Modern Art and subsequently traveling to St. Louis, Seattle, Pasadena and Baltimore.

Optical Art was an important concept in the mid-sixties, as was Chromatic Abstraction or Color Painting, another tendency to which Fangor's art might be related. It is worth noting that Fangor arrived at his highly personal style in isolation in Poland where he remained until 1961. His halated chromatic zones – dissolving contour, hue and plane – and the optical illusions which they effect, appeared in his work as early as 1956.

II Illusion, in the visual context, is, to borrow Josef Albers' phrase, "the discrepancy between physical fact and psychic effect". However, this definition applies to all art, not just to Optical Art properly speaking. Given the margin between sensory impressions and psychic response in every aesthetic experience, the specific instance of optical illusion might be better defined as "genuine perceptions that do not stand up when their implications are tested".[1]

The development of Fangor's art towards optical illusion was stimulated by a desire to produce a more forceful, direct experience than that which can be obtained through the traditional conventions of painting. After his beginnings as a representational painter, in 1953 Fangor turned to poster art and exhibition design as the only viable alternative to the Social Realism then dominant in Poland. He worked extensively on exhibition projects with the architects Soltan, Zamecznik and Hansen. He designed pavilions and exhibition space and executed murals and mosaics. These activities increased his awareness of the difficult problems of reconciling the flat physical space of the art object, the virtual space of its illusion, and the real space of the viewer in a coherent aesthetic experience. During this period (1954-1961), the effective interaction of color and space was a major preoccupation in the Environments on which he was working. By 1956, he arrived at a solution: a two-dimensional field in which blurred or non-focused edges dissolve the distinctions of colors and forms into a synoptic pulsating configuration. In a 1958 exhibition in Warsaw, Fangor hung his canvases as an Environment of free-standing elements. As the viewer moved through the exhibition, the imprint of after-images on his retina affected each new encounter with colors and forms. He was thus implicated as an active agent in the total artistic experience, as his parallactic motion (or ever-changing point of view) transformed what were initially static elements into a unified, vibrant, spatial continuum.

Fangor came to the United States in 1962 at the invitation of the Institute of Contemporary Arts in Washington, D.C. In his first encounter with American art, he was impressed and encouraged to discover artists with preoccupations analogous to his own: working with incandescent or saturated color, optical illusion, kineticism, suspension and dissolution of abstract shapes, destruction or reinforcement of the two-dimensional plane. He was also surprised to find graphic and design techniques assimilated into the "fine arts". After six months in the United States, Fangor returned to Western Europe where he remained until 1966. William Seitz saw his work in Paris and selected one painting for "The Responsive Eye". "It was then," relates Fangor, "that I learned that I was an 'Optical' artist."

III Optical Art and Color Painting share certain common characteristics: flat non-textured hues, the absence of representational forms, immediacy of impact through symmetrical, central or all-over articulation, potential for perceptual mobility. On the broadest level, these are present in Fangor's art. Fangor's originality however, within this framework, derives from a distinctive manipulation of color-space.

Fangor's color-space escapes the definitions conventionally applicable to pictorial space. It is neither perspectival (manifesting illusory depth) nor "literalist" (emphasizing two-dimensionality). The spatial experience does not depend on the limits of the canvas nor is it specifically related to the framing edge. Although the

1. Paul Kolers, quoted in Seitz, William. *The Responsive Eye*. New York, 1965, p. 5

given two-dimensional area and its symmetrical organization are references, they are only a point of departure. Staticity and two-dimensionality are implicitly established merely to be destroyed by an activity of indeterminate dimensions which takes place in the observer's perceptual field.

Fangor's spatial dynamics take place somewhere between the viewer and the canvas, at a point in mid-air where the eye perceives. Any attempt to focus on the blurred and fluid images provokes an immediate activation of color and contour which disintegrate and reintegrate and, like an after-image, elude the eye's fixation. When the eye finally penetrates this kinetic field to settle upon the canvas, the viewer realizes that the colors and configurations he sees at a distance are not pigmentary hues and factual shapes but illusory foreground images engendered by the activity of perception. It is here that the above definition of optical illusions rings true: the eye's perceptions do not stand up when their implications are tested.

The interaction of color is the key to Fangor's illusory space. Problems presented by color interaction although not new in the history of art are particularly ambiguous in the context of contemporary art. Albers is, of course, the present-day master of the theory of color interaction, and one of Albers' premises is applied by Fangor: that of equal light intensity. The equal light intensity of two hues, explains Albers in his book *Interaction of Color*, provokes the dissolution of forms. In comparison to a painter like Albers, Fangor introduces a fourth coefficient to the existing three of pigment, optical imprint and psychic impression. Fangor's fourth is the active density of space located between the eye and the colored surface.

Fangor calls the area in front of the canvas which is his field of action "P.I.S." or "Positive Illusory Space". "P.I.S." is the opposite of "N.I.S." or the "Negative Illusory Space" of traditional perspective, where the viewer remains relatively at a distance from a spatial experience situated on or behind the picture plane. In "P.I.S.", the art object's virtual space and the perceiving object's real space overlap. Thus the viewer experiences an activated sensitized spatial continuum which involves his whole being.

The illusory chromatic presence projected by Fangor's paintings is immediate. The absence of definite contours and the equal intensity of contrasting hues exclude a figure-ground reading. Fangor's paintings are not "composed" in the conventional sense of a hierarchical accommodation of diverse parts within a whole. The binary or concentric symmetries which rule the surfaces reject a reading from left to right, from surface to depth, from dominant to secondary foci of the surface, or from part to whole. This unity of visual impact is reinforced by the intentionally hazy transitional zones within the paintings. In this connection, it is interesting to note that in most painting, the transitions between areas of color – a drawn line, taped tracks or simply the abutment of edges – are subordinate to the color fields that they divide. In Fangor's paintings, the roles are reversed. The dynamic chromatic interaction of the transitional zones – where the equal light intensities of two colors meet and fuse – commands the effect of the total image.

IV Before concluding, a word should be said about Fangor's medium and technique. Contrary to the majority of artists who emphasize color today and work in acrylics (Albers and Kelly are two exceptions), Fangor works in oil paint on a primed and sized canvas. His flat, uniform painted surfaces are achieved through successive coats of thinned oil paint applied with soft brushes. The advantages of oil paint over acrylics as Fangor describes them are twofold: its longer drying time and the possibility of a higher pigmentary density. The contrasting fields of Fangor's painting are worked together at the edges or transitional zones while the paint is still wet. Acrylics dry almost immediately through the evaporation of water, in contrast to the slow oxidation of oil paint. Therefore acrylics allow less opportunity for surface blending and adjustment.

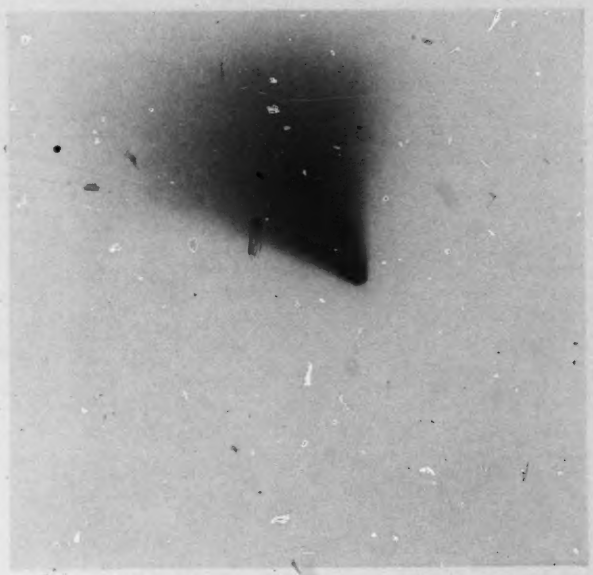
The high saturation which remains constant despite dissolving hues and contours is again attributable to the use of oil paint. In oil paint – a direct mixture of pigment and a linseed oil vehicle – the vehicle can tolerate a high percentage of pigment solids. Acrylic paint – an emulsion of pigment suspended in an acrylic resin vehicle – can only contain up to 56 per cent pigment. Therefore, even thinned, oils have more covering power

than do acrylics. The combination of these characteristics – a slower drying time and a greater density of color in a thin film of paint – provides superior conditions for blending and adjusting high-intensity colors on the canvas. The result, in creative terms, is a larger margin for improvisation during the course of the painting's actual execution.

Given the illusionistic play and the emphasis on color in a Fangor painting, there appears to be reasonable justification for relating the artist, at least loosely, to both Optical Art and Color Painting. However, unlike many Optical artists, Fangor's paintings are not guided by formal preoccupations. They are neither intellectual nor austere, nor do they program and impose a single reading. On the contrary, Fangor's paintings appeal to the pleasure principle. They are sumptuous in color, sensual in form and expressive in content. The choice of color is intuitive and it encourages an emotional response. The organic shapes of Fangor's recent paintings have a generous non-restrictive appeal. The high saturation, openness of pattern and infinite kinetic vitality discourage conceptual associations on the part of the viewer.

As we have suggested, the key to the experience is color. To the mind's eye color is both allusive and elusive. It generates its own space, light, forms and content. Cézanne expressed this with Gallic brevity in the phrase, "Quand la couleur est à sa richesse, la forme est à sa plénitude."[2] Josef Albers explains the phenomenon in the following terms: "We almost never see in our mind what colour physically is, because colour is the most relative medium in art. This is the result of both the interdependence of, as well as the interaction between colour and colour, colour and form, colour and quantity, colour and placement."[3] The autonomy of color and its expressive ambiguities are rarely as eloquently substantiated as in Fangor's art.

Margit Rowell, Assistant Curator

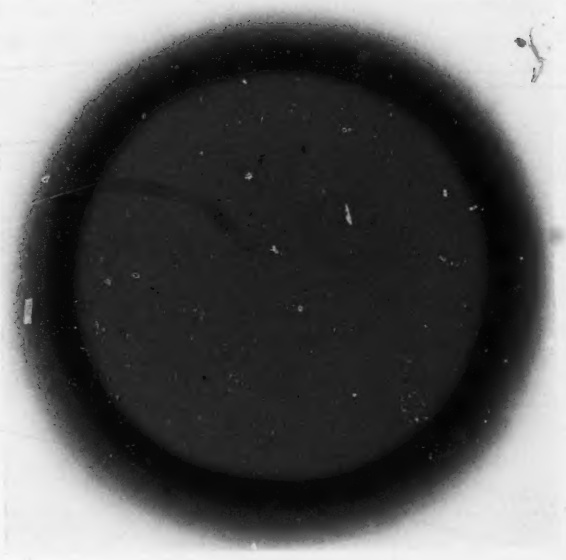


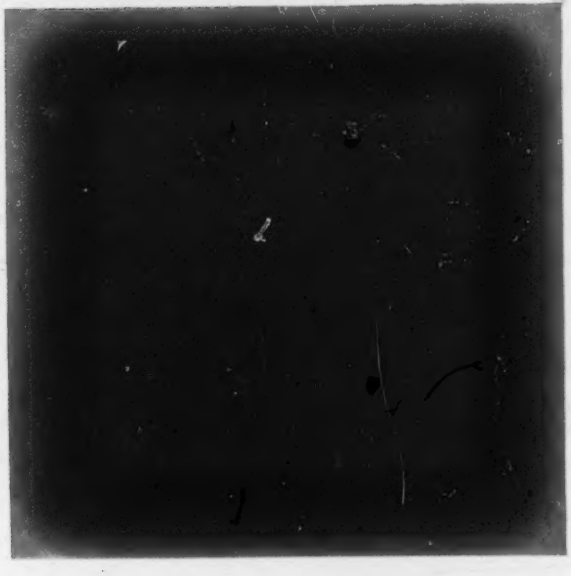
2. Cézanne, quoted in Rousseau, Théodore. *Paul Cézanne*, Paris, 1953, final page (n.p.)
3. Albers, Josef. "My Courses at the Hochschule für Gestaltung at Ulm", *Form*, Cambridge, no. 4, April 15, 1967, p. 9

1. NEW JERSEY 5. 1965. 1965

2. M 70 1966. 1966

3. M 37 1967. 1967





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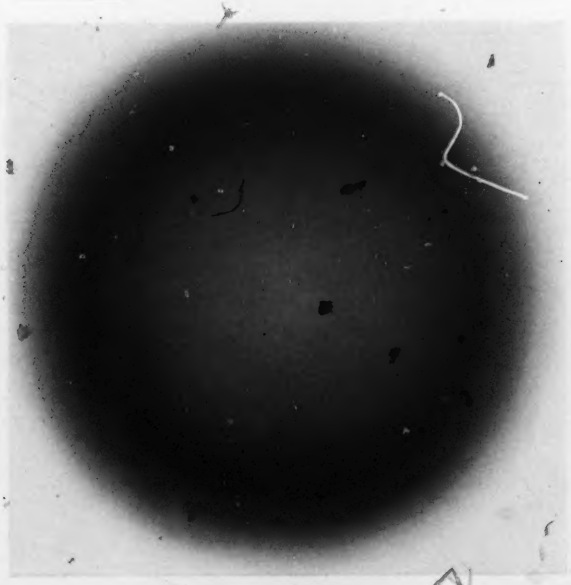

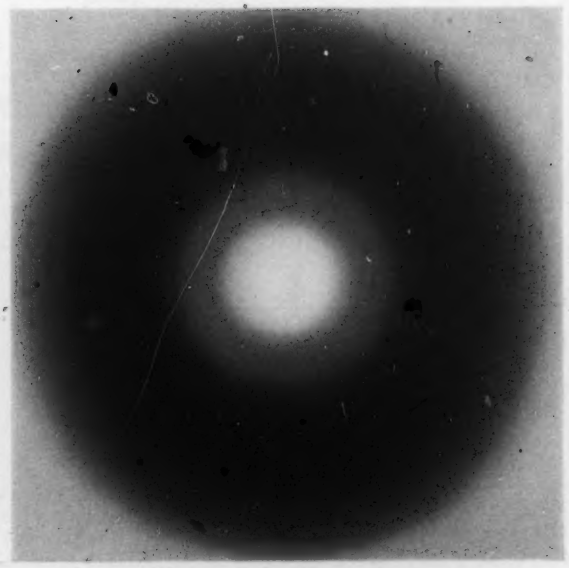

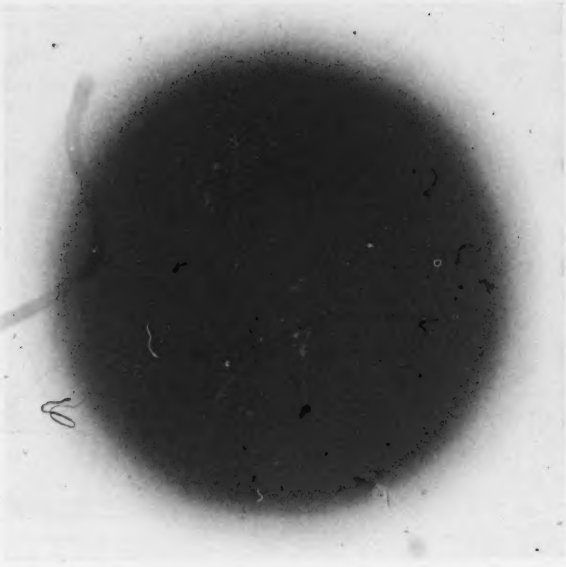

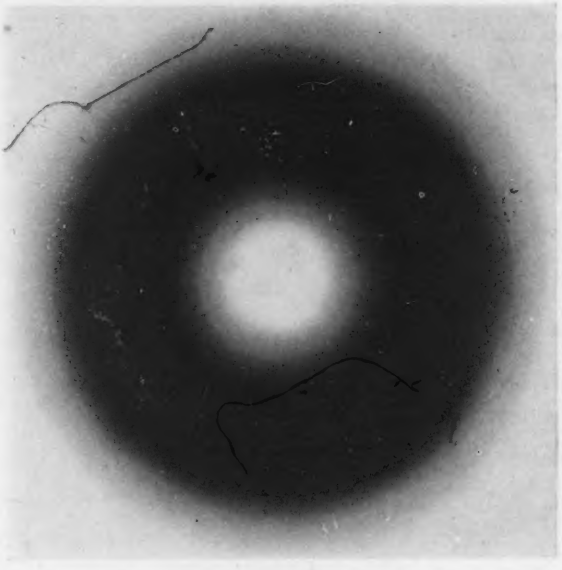

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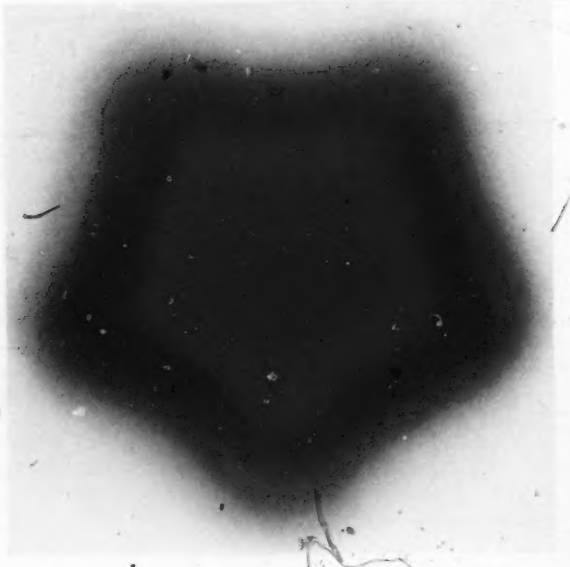

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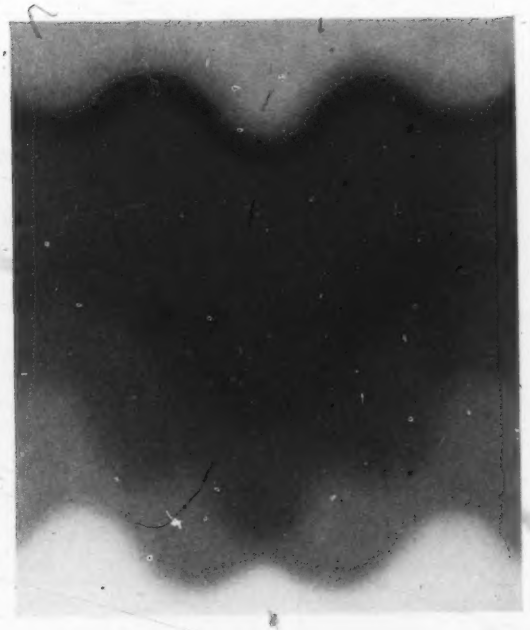

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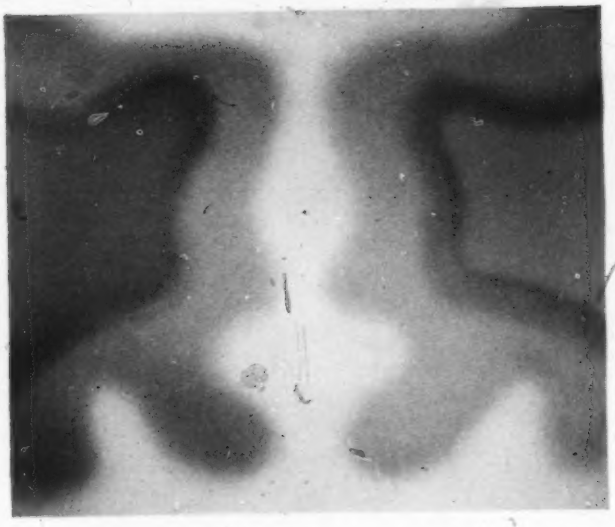
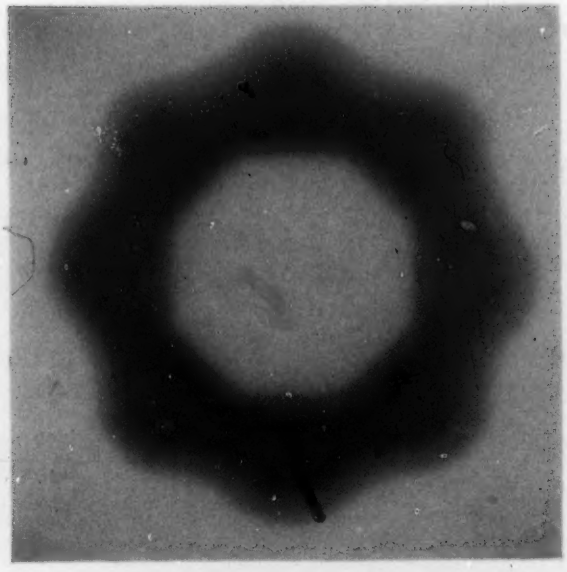


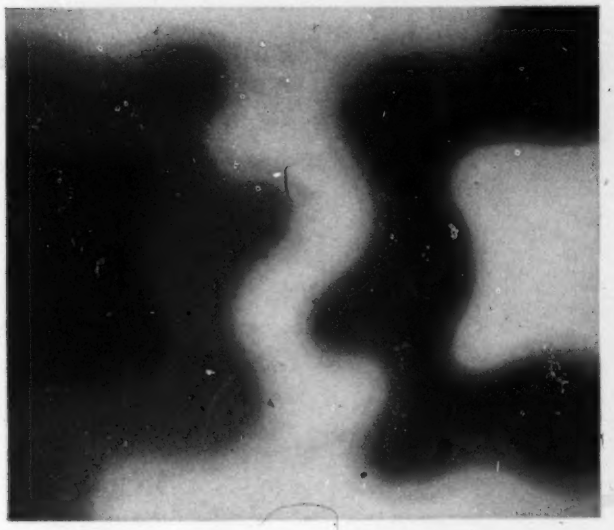
11. *M 45 1968. 1968*

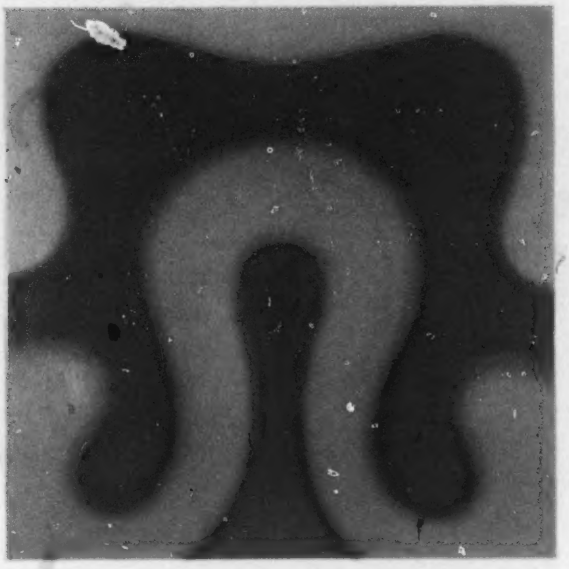
12. *M 48 1968. 1968*

13. *M 22 1969. 1969*

14. *M 35 1969. 1969*







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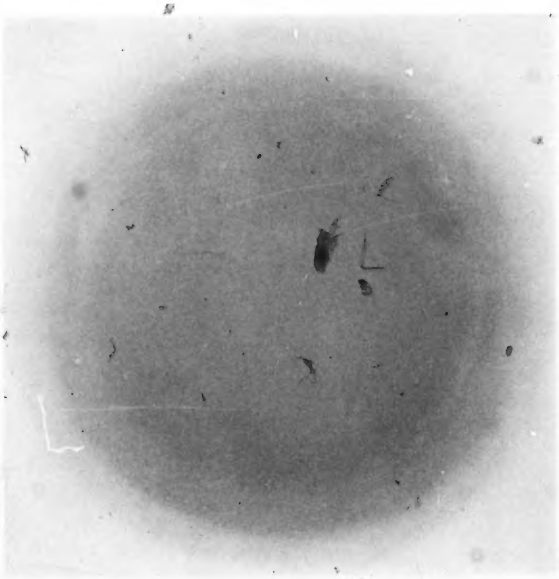

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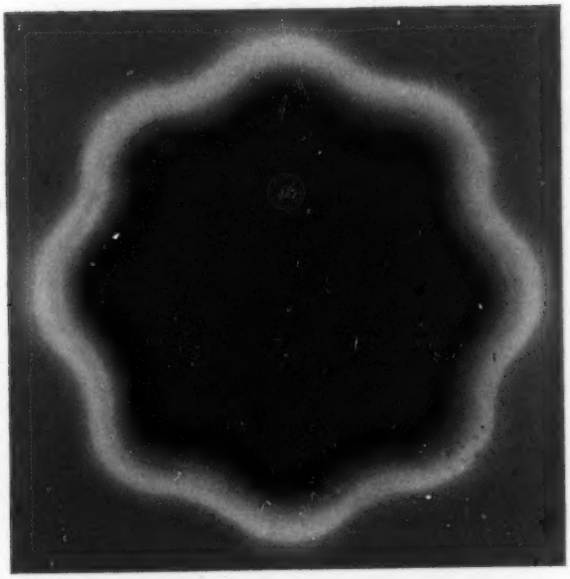

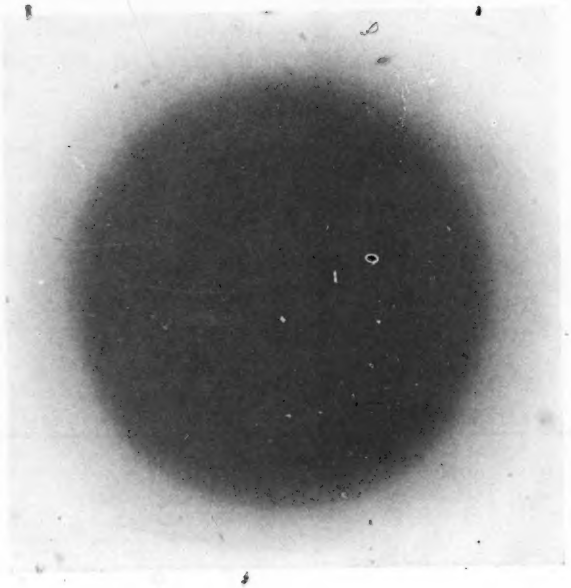

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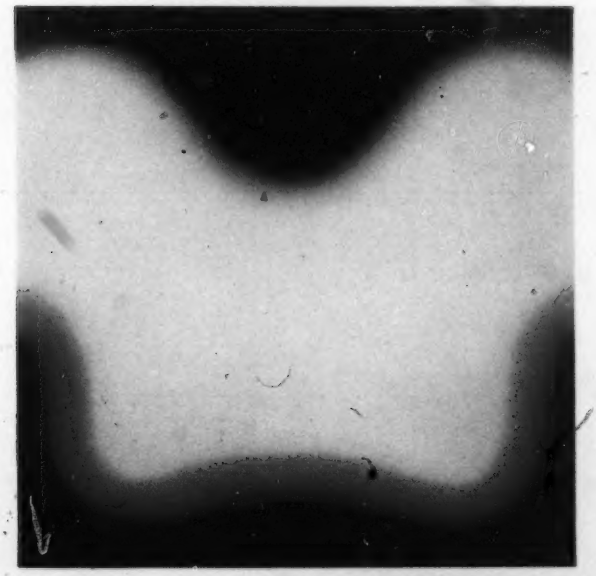

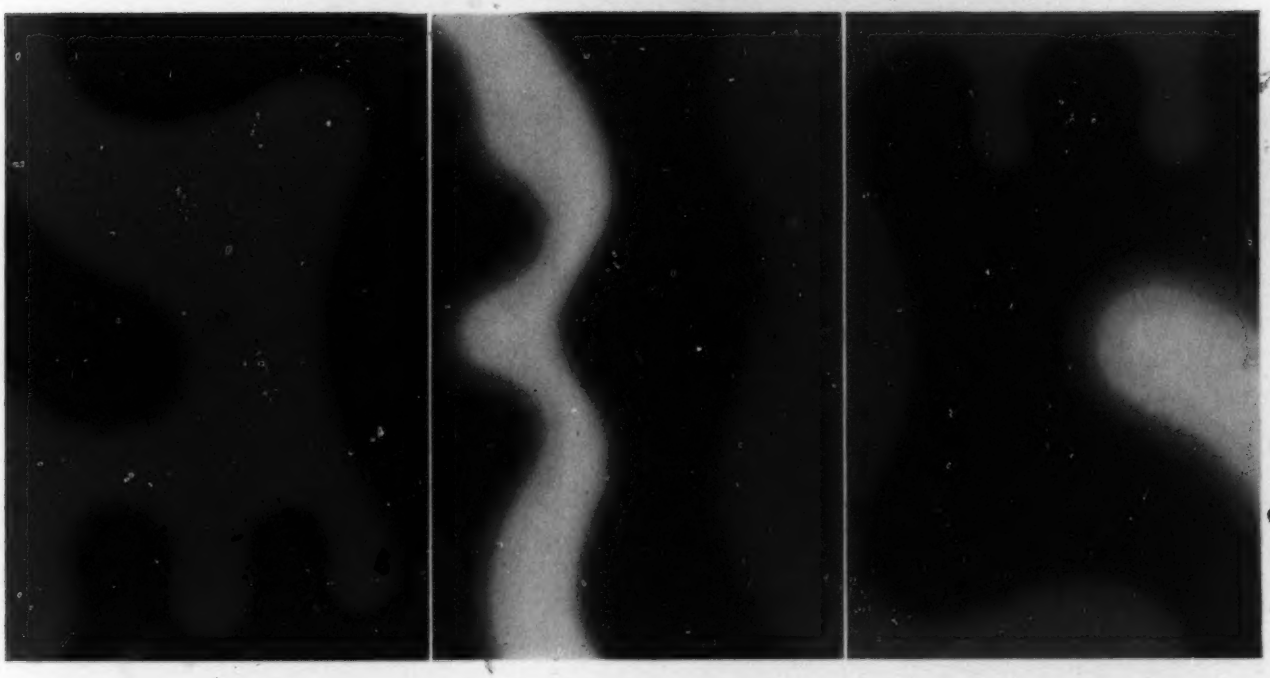

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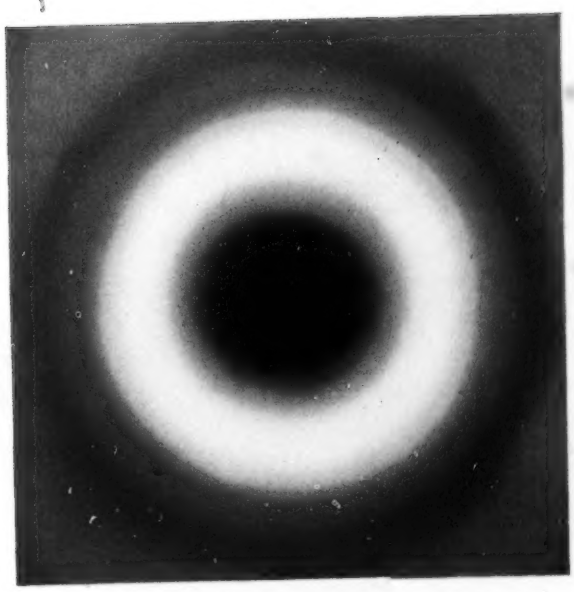

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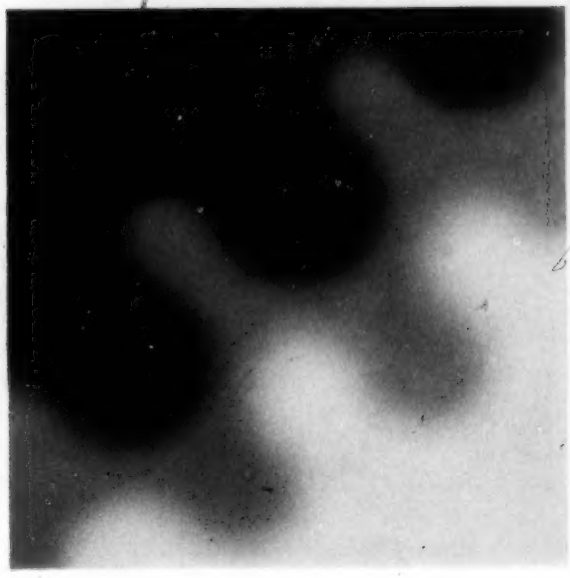
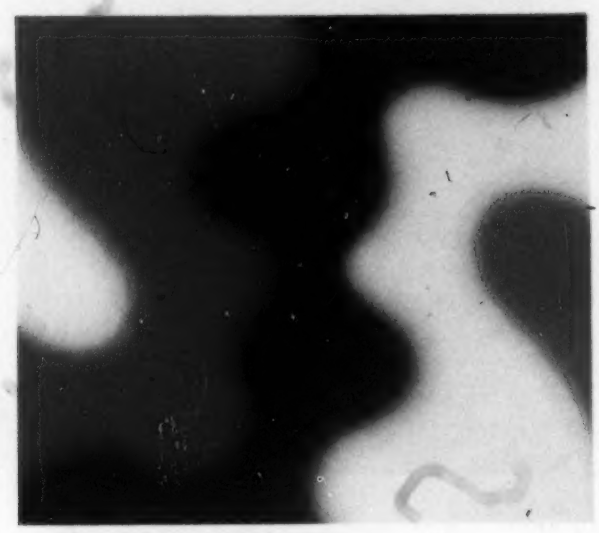
24. M 21 1970. 1970

25. M 22 1970. 1970



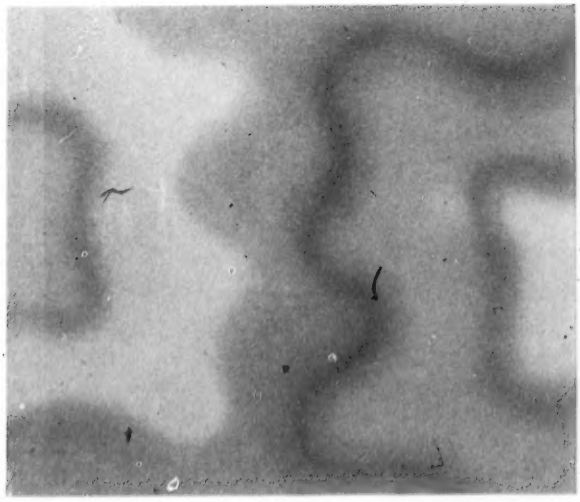


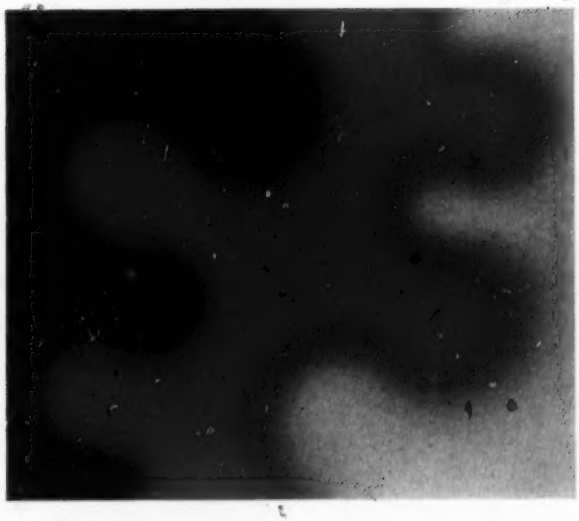
26. *M 23 1970. 1970*

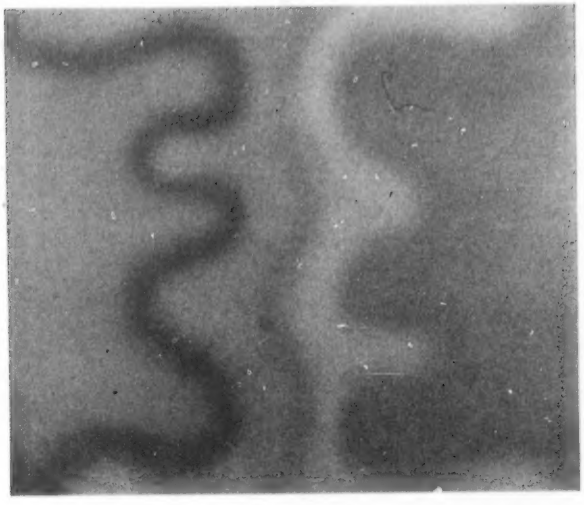
27. *M 24 1970. 1970*

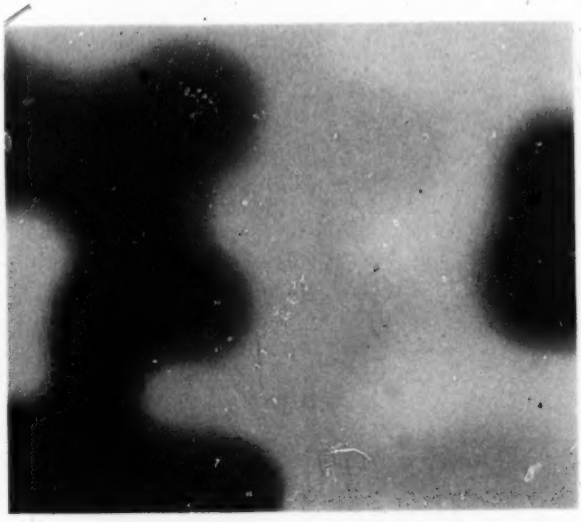
28. *M 25 1970. 1970*

29. *M 26 1970. 1970*





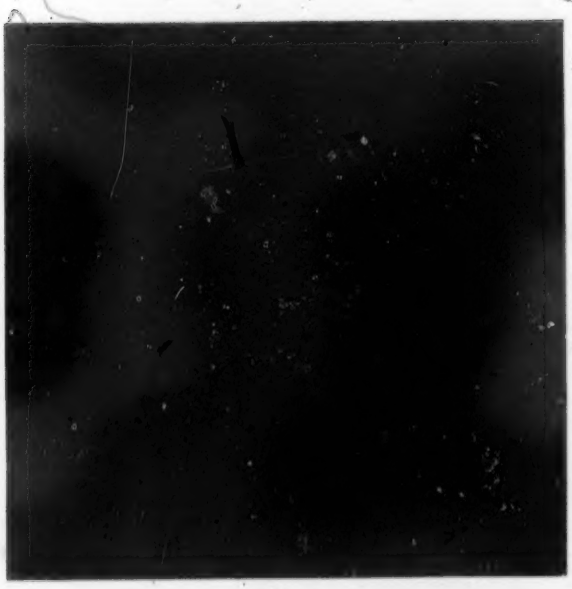


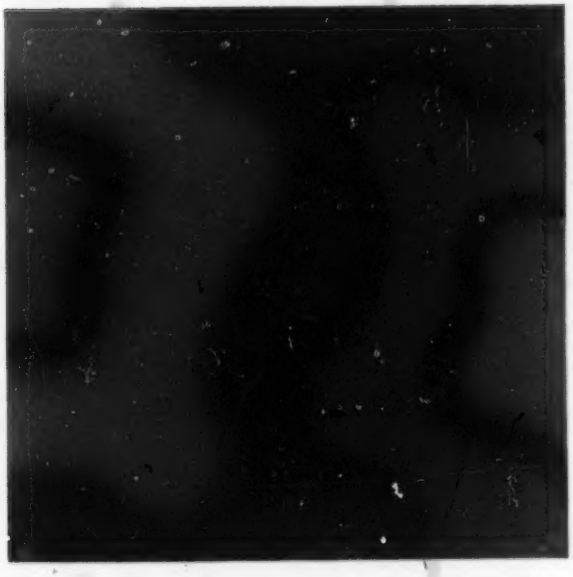


30 M 27 1970 1970

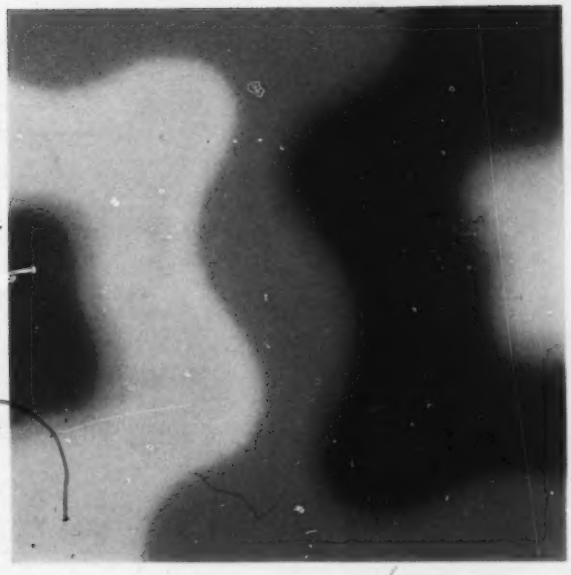
31 M 28 1970 1970

32 M 29 1970 1970



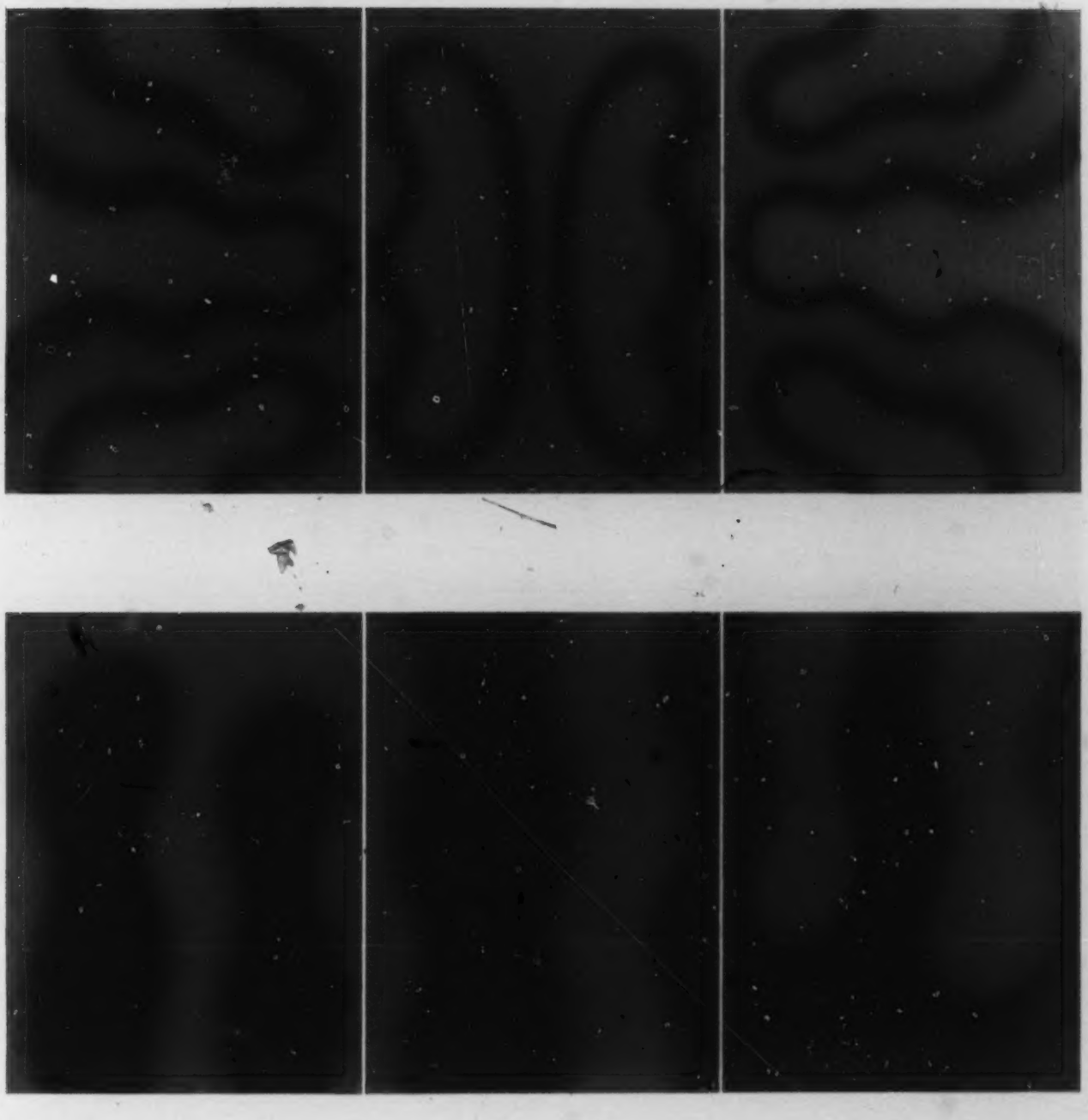


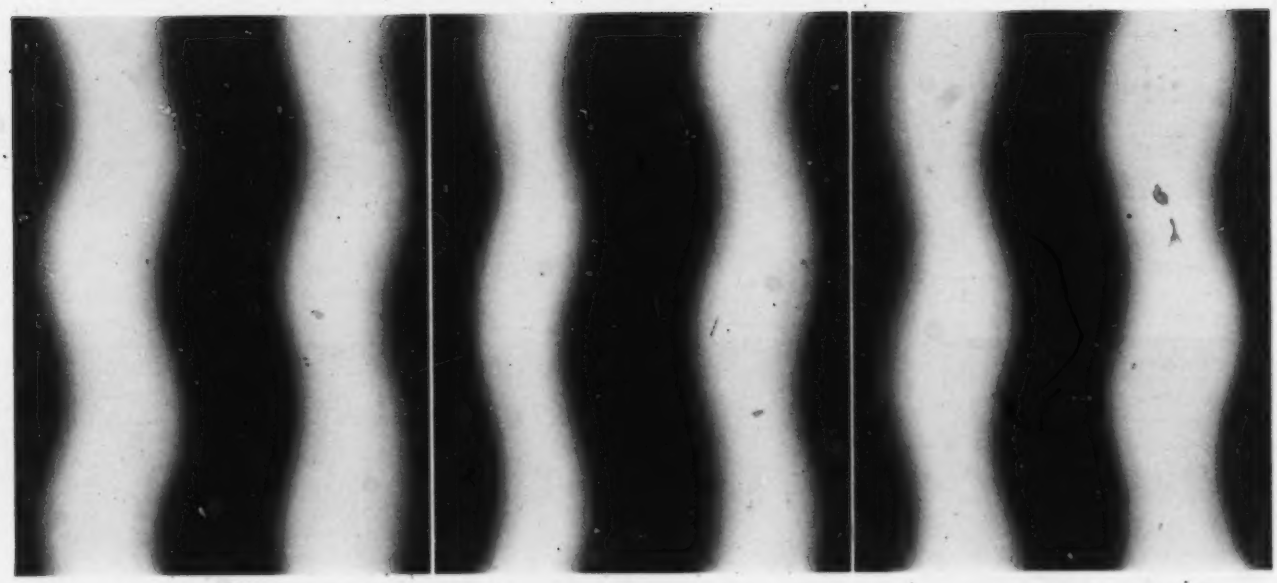
33. M 30 1970. 1970

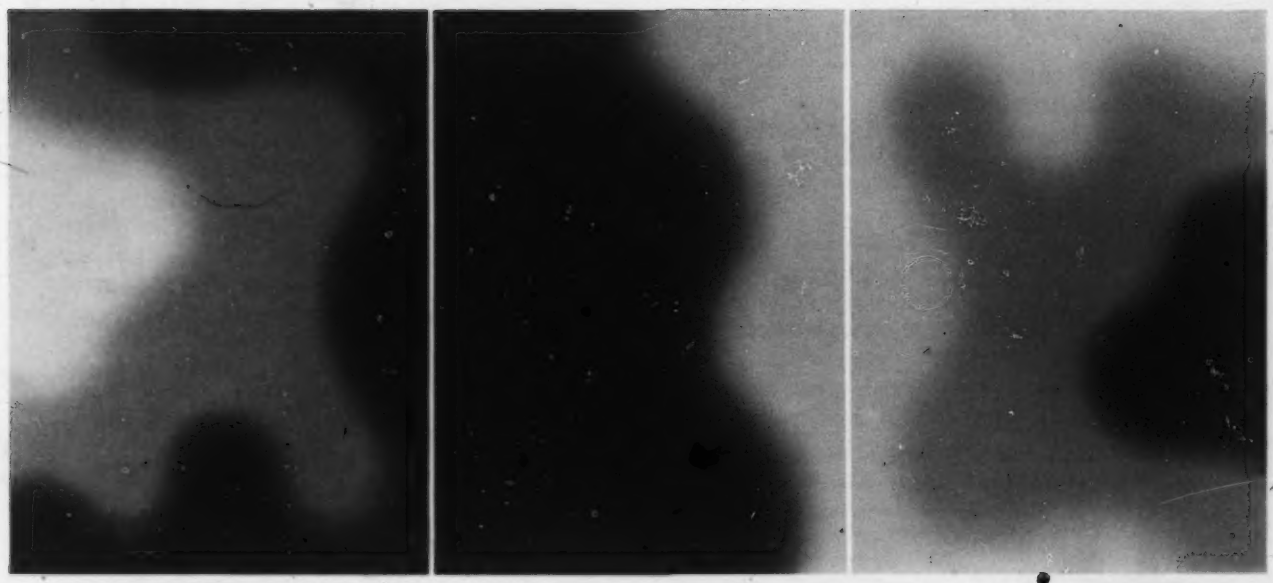


34. *M 31 1970. 1970*

35. *M 32 1970. 1970*







Checklist

Unless otherwise noted, the paintings are lent by the artist, through the courtesy of Galerie Chalette, New York.

1. *NEW JERSEY 5, 1965*. 1965
   Oil on canvas, 56 x 56″
   Signed on reverse "FANGOR//N J 5 1965"
   Collection The Solomon R. Guggenheim Museum, New York. Gift, Mrs. Alfred J. Peer, in memory of Alfred J. Peer

2. *M 70 1966*. 1966
   Oil on canvas, 52 x 52″
   Signed on reverse "FANGOR//M 70 1966"
   Collection Magdalena Fangor, Madison, New Jersey

3. *M 37 1967*. 1967
   Oil on canvas, 52 x 52″
   Signed on reverse "FANGOR//M 37//1967"
   Collection Magdalena Fangor, Madison, New Jersey

4. *M 15 1968*. 1968
   Oil on canvas, 56 x 56″
   Signed on reverse "FANGOR//M 15 1968// WITKOWI I HANCE//NA//GWIAZDKE//WOITEK"
   Collection Dr. and Mrs. W. D. Sylwestrowicz, Bernardsville, New Jersey

5. *M 18 1968*. 1968
   Oil on canvas, 66 x 66″
   Signed on reverse "FANGOR//M 18 1968"
   Collection Magdalena Fangor, Madison, New Jersey

6. *M 22 1968*. 1968
   Oil on canvas, 56 x 56″
   Signed on reverse "FANGOR//M 22 1968"
   Collection Dr. and Mrs. Arthur Lejwa, New York

7. *M 25 1968*. 1968
   Oil on canvas, 56 x 56″
   Signed on reverse "FANGOR//M 25 1968"
   Collection Magdalena Fangor, Madison, New Jersey

8. *M 27 1968*. 1968
   Oil on canvas, 84 x 84″
   Signed on reverse "FANGOR//M 27 1968"
   Collection Dr. and Mrs. Arthur Lejwa, New York

9. *M 29 1968*. 1968
   Oil on canvas, 80 x 68″
   Signed on reverse "FANGOR//M 29 1968"
   Collection Galerie Chalette, New York

10. *M 42 1968*. 1968 (New York only)
    Oil on canvas, 80 x 92″
    Signed on reverse "FANGOR//M 42 1968"
    Collection Mr. and Mrs. Charles B. Benenson, Greenwich, Connecticut

11. *M 45 1968*. 1968
    Oil on canvas, 80 x 68″
    Signed on reverse "FANGOR//M 45 1968"
    Collection Richard Brown Baker, New York

12. *M 48 1968*. 1968 (Traveling Exhibition only)
    Oil on canvas, 80 x 92″
    Signed on reverse "FANGOR//M 48 1968"
    Collection University Art Museum, Berkeley, California. Gift, Mr. and Mrs. Leonard S. Field, New York

13. *M 22 1969*. 1969
    Oil on canvas, 80 x 80″
    Signed on reverse "FANGOR//M 22 1969"
    Private Collection, Fort Worth, Texas

14. *M 35 1969*. 1969 (New York only)
    Oil on canvas, 80 x 80″
    Signed on reverse "FANGOR//M 35 1969// 80 x 80″"
    Collection Mr. and Mrs. John A. Lawrence, New York

15. *M 37 1969*. 1969
    Oil on canvas, 66 x 66″
    Signed on reverse "FANGOR//M 37 1969// 66 x 66″"
    Collection The Solomon R. Guggenheim Museum, New York. Gift, Dr. and Mrs. Arthur Lejwa

16. *M 39 1969*. 1969
    Oil on canvas, 80 x 80″
    Signed on reverse "FANGOR//M 39 1969// 80 x 80″"
    Collection Dr. and Mrs. Leonard Krugman, Morristown, New Jersey

17. *M 40 1969*. 1969
    Oil on canvas, 66 x 66″

Signed on reserve "FANGOR//M 40 1969//66 x 66" "
Collection Galerie Chalette, New York

18. *M 41 1969*. 1969
Oil on canvas, 80 x 80"
Signed on reverse "FANGOR//M 41 1969//80 x 80" "
Collection Kenneth Battelle, New York

19. *M 43 1969*. 1969
Oil on canvas, 120 x 240"
Signed on reverse "FANGOR//M 43 1969// 240 x 120" "
Collection Galerie Chalette, New York

20. *M 53 1969*. 1969
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 53 1969//56 x 56" "
Collection Dr. and Mrs. Arthur Lejwa, New York

21. *M 64 1969*. 1969
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 64 1969//56 x 56" "
Collection Judge and Mrs. Nelson K. Mintz, East Orange, New Jersey

22. *M 65 1969*. 1969
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 65 1969// 56 x 56" "
Collection Mr. and Mrs. Irving Mathews, San Antonio, Texas

23. *M 74 1969*. 1969
Oil on canvas, 53 x 108"
Signed on reverse "FANGOR//M 74//1969"
Collection The Solomon R. Guggenheim Museum, New York. Anonymous gift

24. *M 21 1970*. 1970
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 21 1970// 56 x 56" "
Collection Dr. and Mrs. W. D. Sylwestrowicz, Bernardsville, New Jersey

25. *M 22 1970*. 1970
Oil on canvas, 68 x 80"
Signed on reverse "FANGOR//M 22 1970//68 x 80" "

26. *M 23 1970*. 1970
Oil on canvas, 68 x 80"
Signed on reverse "FANGOR//M 23 1970//68 x 80" "

27. *M 24 1970*. 1970
Oil on canvas, 68 x 80"
Signed on reverse "FANGOR//M 24 1970// 68 x 80" "

28. *M 25 1970*. 1970
Oil on canvas, 68 x 80"
Signed on reverse "FANGOR//M 25 1970// 68 x 80" "

29. *M 26 1970*. 1970
Oil on canvas, 68 x 80"
Signed on reverse "FANGOR//M 26 1970// 68 x 80" "

30. *M 27 1970*. 1970
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 27 1970// 56 x 56" "

31. *M 28 1970*. 1970
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 28 1970// 55 x 56" "

32. *M 29 1970*. 1970
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 29 1970// 56 x 56" "

33. *M 30 1970*. 1970
Oil on canvas, 56 x 56"
Signed on reverse "FANGOR//M 30 1970// 56 x 56" "

34. *M 31 1970*. 1970
Oil on canvas, 90 x 195"
Signed on reverse "FANGOR//M 31 1970// 90 x 195" "

35. *M 32 1970*. 1970
Oil on canvas, 90 x 195"
Signed on reverse "FANGOR//M 32 1970// 90 x 195" "

36. *M 33 1970*. 1970
Oil on canvas, 90 x 210"
Signed on reverse "FANGOR//M 33 1970// 90 x 210" "

37. *M 34 1970*. 1970
Oil on canvas, 90 x 210"
Signed on reverse "FANGOR//M 34 1970// 90 x 210" "

Exhibitions and Reviews

* Denotes a one-man show.

1949 **Fangor*, Teatr Zydowski Gallery, Warsaw, May-June.
Catalogue. (thirty paintings)

1951–53 Participated in exhibitions organized by the Polish Artists Association.

1954–61 Participated in poster exhibitions in Poland and elsewhere in Europe.

1958 *Painting in Space*, Nowa Kultüra Gallery, Warsaw, June.
No catalogue. (paintings as free-standing elements of an environment)

1959 *Poolse Schilderkunst van Nu*, Stedelijk Museum, Amsterdam, October 2-November 2.
Catalogue. (one room of paintings organized as an environment, in collaboration with the architect Stanislaw Zamecznik)

1961 *Contemporary Polish Painting and Sculpture*, Gres Gallery, Washington, D.C., April 18-May 13.
Catalogue. (six paintings)

15 Polish Painters, The Museum of Modern Art, New York, August 1-October 11
Catalogue with text by Peter Selz. (three paintings)

1962 **Fangor*, Institute of Contemporary Arts, Washington, D.C., April.
No catalogue. (about twenty-six paintings of 1961-62)

1963 *Rencontre Internationale*, Rabat, Morocco, December.
No catalogue. (one painting)

1964 *Guggenheim International Award 1964*, The Solomon R. Guggenheim Museum, New York, January 26-March 29.
Catalogue. (one painting)

**Fangor*, Galerie Lambert, Paris, February 5-29.
Announcement with reproduction. (about twenty paintings of recent work)

**Fangor*, Städtisches Museum, Schloss Morsbroich, Leverkusen, Germany, June 12-July 19.
Catalogue with text by François Pluchart. (seventy-five paintings of 1963 and 1964; environments in the garden)

1965 *The Responsive Eye*, The Museum of Modern Art, New York, February 25-April 25. Traveled to City Art Museum of St. Louis, Seattle Art Museum, The Pasadena Art Museum, The Baltimore Museum of Art.
Catalogue with text by William C. Seitz. (one painting)

**Fangor*, Galerie Wilm Falazik, Bochum, Germany, April 24-May 14.
Announcement with reproductions. (about twenty paintings)

Guests of The Ford Foundation Exhibition, Amerika Haus, Berlin, June.
No catalogue. (three large environmental structures and four wall pieces)

Reviews:

Link, Erich. "Experiment der Ford Foundation", *Nordsee-Zeitung* (Bremerhaven), July 8, 1965; Buesche, Albert. "Vier Ford-Stipendiaten", *Der Tagesspiegel* (Berlin), July 9, 1965; Schauer, Lucie. "Wenig Stars, viel Ensemble", *Die Welt* (Berlin), July 10, 1965; Chotjewitz, Peter O. "Den Gegenständen ein Licht aufgesteckt", *Schwäbische Donau Zeitung* (Ulm), July 17, 1965

International Artists' Seminar Exhibition, Fairleigh Dickinson University, Madison, New Jersey, July. Traveled to Riverside Museum, New York, September 23-November 7.
Catalogue with statement by the artist. (five paintings)

**Fangor*, Galerie Springer, Berlin, October 1-November 6.
Catalogue with text by Will Grohmann. (thirty-eight paintings)

Reviews:

Ohff, Heinz. "Das respondierende Auge", *Der Tagesspiegel* (Berlin), October 6, 1965, p. 4; Groh-

mann, Will. "Am Rande der Berliner Festwochen", *Frankfurter Allgemeine*, October 8, 1965; "Golems und bunte Kreise", *Telegraf* (Berlin), October 22, 1965

1966 **Fangor*, Studioausstellung 4, Württembergischer Kunstverein, Stuttgart, February 8-March 6.
Announcement with reproductions. (about twenty paintings)

Reviews:

"Das irritierte Auge"; *Stuttgarter Zeitung*, February 15, 1966; "Bewegung durch Unschärfe", *Suddeutsche Zeitung*, (Munich), February 23, 1966

**Fangor*, Grabowski Gallery, London, March 29-April 22.
Catalogue. (thirty paintings of 1963-66)

Reviews:

Sheldon-Williams. "Wojciech Fangor", *New York Herald Tribune* (Paris), March 29, 1966, p. 7; Sheldon-Williams. "London News and Views"; *Pictures on Exhibit*, April 1966, p. 40; Blakeston, Oswell. "Fangor", *Arts Review*, Vol. XVIII, no. 6, April 2, 1966, p. 153; "Fangor", *The Artist*, May 1966; Thompson, David. "Concentric Circles: London Commentary", *Studio International*, Vol. 171, no. 878, June 1966, p. 268; Russell, John. "London", *Art News*, Vol. 65, no. 4, Summer 1966, p. 52

**Fangor*, Galerie Leonhart, Munich, July 16-August 27.
No catalogue. (fifteen paintings)

**Fangor*, Dom Galerie, Cologne, September 9-October 22.
Announcement with checklist. (seventeen paintings of 1963-65)

1967 **Fangor*, Galerie Chalette, New York, January 25-March 1.
No catalogue. (about twenty-four paintings and small scale models of environments)

Reviews:

Canaday, John. "Wojciech Fangor", *The New York Times*, March 25, 1967; B(enedikt), M(ichael). "Fangor", *Art News*, Vol. 66, no. 2, April 1967, p. 11

Museum Collection, Seven Decades, A Selection, The Solomon R. Guggenheim Museum, New York, June 28-October 1.
Checklist. (one painting)

Pittsburgh International Exhibition, Museum of Art, Carnegie Institute, October 27, 1967-January 7, 1968.
Catalogue. (one painting and three environmental structures)

1968 *L'Art Vivant, 1965-1968*, Fondation Maeght, St.-Paul-de-Vence, France, April 13-June 30.
Catalogue. (one painting)

100th Exhibition, Grabowski Gallery, London, June 18-September 28.
Catalogue. (two paintings)

XXXIV Biennale Venezia (Padiglione Centrale: Linee della ricerca: dall'informale alle nuove strutture) Venice, June 22-October 20.
Catalogue. (one painting)

1969 **Fangor*, Galerie Chalette, New York, January 25-March 1.
Announcement with reproductions. (about twenty-four paintings)

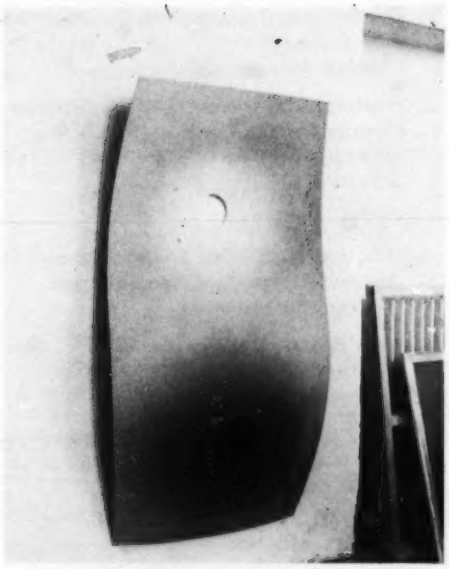
Reviews:

Jacobs, Jay. "New York Gallery Notes: The Eclectic Circus", *Art in America*, Vol. 56, no. 6, November-December 1968, pp. 106-7; L(ast), M(artin). "Fangor", *Art News*, Vol. 67, no. 10, February 1969, p. 14; F(rackman), N(oel). "Fangor", *Arts Magazine*, Vol. 43, no. 4, February 1969, p. 67; Gruen, John. "Art in New York: Trickery without Gimmickry", *New York*, February 10, 1969, p. 54; Dolbin, B. F. "Wojciech Fangor: Neueste Gemälde", *Aufbau*, February 21, 1969, p. 30; Canaday, John. "Fangor", *The New York Times*, March 1, 1969

A Loan Exhibition of Modern Paintings Covering the Period 1949-1955 from The Solomon R. Guggenheim Museum, Cincinnati Art Museum, October 3, 1969-March 29, 1970.
Catalogue. (one painting)

1970 **Fangor*, Galerie Chalette, New York, February 7-April 1.
Announcement with reproduction. (about twenty-four paintings)

"WALL STRUCTURE" (casein on masonite)
exhibited at Amerika Haus, Berlin, 1965



Reviews:

Canaday, John. "Fangor's Romantic Op", *The New York Times*, February 15, 1970, Section 2, p. 23; B(enedikt), M(ichael). "Fangor", *Art News*, Vol. 69, no. 1, March 1970, p. 14; Singer, Esther Forman. "Fangor Given 3rd One-Man Show", *The Jersey Journal*, March 5, 1970; "Fangor – ein Romantiker", *Aufbau*, March 27, 1970, p. 16; Glueck, Grace. "New York Gallery Notes: Something for Every Appetite", *Art in America*, Vol. 58, no. 2, March-April 1970, p. 150; Ratcliff, Carter. "New York", *Art International*, Vol. XIV, no. 4, April 1970, p. 71

Berliner Künstlerprogramm Ausstellung, Deutsche Akademische Austauschdienst and Goethe-Institut, Berlin, March 19-April 30.
Poster with checklist. (two paintings)

Selections from the Guggenheim Museum Collection 1900-1970, The Solomon R. Guggenheim Museum, New York, May 1-September 13.
Catalogue. (one painting)

Color – Theme and Variations, Morris Museum of Arts and Sciences, Morristown, New Jersey, September 27-October 25.
No catalogue. (one painting)

Selective Bibliography

Ford Foundation, ed. — *Berlin Confrontation: Artists in Berlin*, Berlin, Brüder Hartmann, 1965, pp. 26-32 (statement, photographs of the artist, color plate)

Das Kunstwerk. — "Neue Abstraktion/New Abstraction" (Baden-Baden), Vol. XVIII, nos. 10-12, April-June 1965, p. 34 (color plate); p. 107 (biography, poem)

Schauer, Lucie. — "Verboten einer utopischen Welt; Interview mit Wojciech Fangor – Die Belgrader Philharmoniker", *Die Welt* (Berlin), October 8, 1965 (interview)

Kenedy, R. C. — "Notes on Fangor", *Art International* (Zürich), Vol. X, no. 4, April 1966, pp. 53-56 (discussion, reproductions, color plate)

de la Motte, Manfred. — "L'Actualité artistique en Allemagne", *Aujourd'hui* (Paris), Vol. 10, nos. 57-58, October 1967, pp. 160-161 (brief reference, reproduction)

Arnason, H. Harvard. — *A History of Modern Art*, New York, Harry N. Abrams, Inc., 1968, pp. 618-619 (brief reference)

Jacobs, Jay. — "Pertinent and Impertinent: Illusionist", *The Art Gallery Magazine*, Ivoryton, Connecticut, Vol. 12, January 1969, pp. 7-9, 43 (interview)

Kultermann, Udo. — *The New Painting*, New York, Frederick A. Praeger, 1969, pp. 50, 53 (discussion); no. 309 (reproduction); color plate XXV
The New Sculpture, New York, Frederick A. Praeger, 1968, p. 129 (reference); nos. 330-332 (reproductions)

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Exhibition 70/7

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"Fangor"

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No. 13, Robert Wharton, Fort Worth, Texas

Portrait of Fangor, Paul Katz, New York

All others,

Robert E. Mates and Paul Katz, New York

The Solomon R. Guggenheim Museum 1071 Fifth Avenue, New York City